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PROCEEDINGS OF THE TENTH CLASSICAL CONFERENCE.

HELD AT THE MICHIGAN STATE NORMAL COLLEGE,
YPSILANTI, MARCH 31, APRIL 1.

A LARGELY attended and very successful meeting of the Classical Conference of the Michigan Schoolmasters' Club was held in the buildings of the State Normal College, March 31 and April 1. There were three sessions of the conference, two on Thursday and one on Friday, and on Friday evening an illustrated lecture was given in Normal Hall by Professor Thomas D. Seymour, of Yale University, on "Archæological Explorations and Excavations in Greek Lands," before a very large audience. The presiding officers at the three sessions were, respectively, Professor Benjamin L. D'Ooge, of Michigan State Normal College; Professor Francis W. Kelsey, of the University of Michigan; and Professor Thomas D. Seymour, of Yale University. On Friday afternoon, after the close of the conference, the members were invited to attend a musical recital in Normal Hall, under the direction of Professor F. H. Pease, of the Normal Conservatory.

The following abstracts of papers are arranged in the order in which they were presented.

1. "How Is the Classical Course to Be Made More Attractive to High-School Students?" By Miss Clara Allison, High School, Hastings, Mich.

Thirty-two Michigan high schools show in Latin a decrease of 1,050 between the years 1898 and 1902—a loss poorly compensated for by a gain of 326 in twenty-three schools during the same period. Twenty-seven schools teaching Greek to 499 pupils have been reduced in four years to nineteen schools with 113 students. These are the facts which make the subject of the present discussion one of vital interest to every classical teacher.

We all recognize as the obvious cause of this decrease the reactionary effect of removing the barriers between the non-classical student and the A.B. degree. For this we have no remedy, and we want none. However

unfair this measure may have seemed to many of us, may it not be, as Professor Richard Hudson, of the University, said recently in an address before the Association of Universities at Yale, that this action was only the formal recognition of well-developed conditions? Whether this be true or not, we are now under the necessity of making Greek and Latin attractive to the student through that which they can give him. It has been said that similar action in the eastern states has not led to a decrease in numbers taking the classics, but rather to an increase. In the West, including our own state, the conditions are so different that we can hardly hope for like results; at all events, there is no sign of them yet. How, then, shall we set the ebbing tide in our direction?

In every effort to increase the interest in classical studies the teacher is, first and last, the great power. His attitude must of necessity be the determining influence. If he does not believe Greek and Latin practical, he cannot and will not make them so. On the other hand, if he have faith in what he is teaching, his fervent and enthusiastic spirit will exert an influence above that of any method or any device.

Reports from various parts of the state show that, on the average, 50 per cent. of those who take up Latin do not continue it two years. Pupils give as the reason for dropping the subject that it is too difficult and takes too much time; teachers say it is lack of interest caused by the enormous difficulty of making the subject-matter of the first two years of Latin as interesting as that of other subjects. Greater interest must therefore be aroused, and that early in the course. I have found the largest percentage of failures during the first five months. The first signs of discouragement should be the signal for shorter lessons in advance and more review work. The teacher must depend largely upon variety in the form of the review or drill work to keep up the class interest. Among the most effective means is the formation of original sentences either for oral or for written work. Written tests, not to exceed ten minutes in length, should be given at least once a week. These keep everything fresh in mind, and take away the terror, and often the necessity, of the formal written examination. English derivatives never fail to arouse interest and appeal to the class as one of the most practical phases of Latin study. The most favorable report I received came from a school where this feature is emphasized. Much supplementary reading of Latin easy enough to be used for sight translation should be employed. By selecting very simple material, this work can be begun by the end of the first month. Suitable material may be drawn from a variety of sources, or may be manufactured by the skilful teacher himself. By such means the pupil can be brought through the work of the first year with interest unabated.

The transition to Cæsar should be made gradually by the translation of a number of graded selections of inherent and lively interest. After the pupil has gained some ability and readiness in translation by such work, he is prepared to take up Cæsar with some appreciation. Sustained interest in

Cæsar's narrative is dependent to a great extent on interest in Cæsar the man. His great personality and his exploits should ever be in the foreground; and grammar and syntax, so essential at this stage, should not, in the pupil's mind at least, be made to appear as the *summum bonum* of Latin study. The study of word groups and English derivatives, already commenced in the first year, should be continued in the second. A very important feature is the assignment of short lessons, shorter than the ground you design to cover. The result will be that the pupils will come to the recitation with well-prepared lessons, and a courageous air inspired by the successful accomplishment of the task set before them. After a rapid, accurate, and interesting recitation, time enough will have been gained for an exercise in sight translation from the text in advance. In this way more ground can be well covered in the end than by assigning longer lessons which are only half prepared and—what is worse—which leave a class in a hopeless and discouraged condition.

The method of securing interest during the third and fourth years will not differ materially from that employed during the study of Cæsar. The center of interest broadens, however, and becomes national rather than individual. A study of the political organization of the republic, the political tendencies of Cicero's time, the topography of the Forum, the great theater of political life, is essential to any real appreciation of Cicero's orations. In the fourth year the interest centers in the private life and religion of the ancients. The problem of the last two years is relatively easy, as under our present elective system our pupils in those years have formed such a love for the study that it is easy to sustain and increase their interest.

Lack of time during the earlier stages of the study is one of the most serious evils, leading to the crowding of the work, the discouragement of pupils, and the consequent dropping of the study. What we need most is a downward extension of the course. Five months of Latin in the eighth grade would suffice to solve this problem, and it has further proved, where it has been tried, of great help in the teaching of English.

Professor Kirtland, of the Phillips Exeter Academy led the discussion of Miss Allison's paper:

If classical study is not interesting to boys and girls, it is because it is made too difficult by false proportions and false perspective, by pedantries and inconsistencies, by indefiniteness and the lack of a working plan, and by the excessive and mechanical demands of the colleges. These faults, and the remedies for them, the speaker discussed in some detail, with special reference to the first two years of the course, agreeing with Miss Allison that this is the critical stage.

For the schools, at least, classical study does not mean books and photographs, maps and plans, casts and coins, topography and political geography, myth and ritual, economic and institutional history; but, in the first stage,

mental discipline, and, in the second, a training in language and the development of literary taste. It is well that the teacher should overflow with knowledge of all subjects bearing upon ancient life, but he should not expect the student to overflow with such knowledge. In the last analysis, as in the consideration of all educational questions, everything depends upon the teacher. He should have a thorough knowledge of his subject, real appreciation of the classics, and sincere appreciation for the things of classical antiquity; faith in the classical discipline, with definite ideas of what that discipline is. Such a one will teach everything from exactness of thought and accuracy of speech to a code of social and political ethics. His students may not be sensible at the time when they are learning these things, but there will be little question of their interest.

Whatever he may be or may not be, the teacher must be sincere. If he is skeptical as to the value of the study of the classics, he should not be allowed or allow himself to teach them. It is not merely a matter of honesty to one's convictions, of self-respect, but one that involves also the welfare of his students. The teacher who is insincere will not only not succeed in making the most of his subject; he will destroy something of the honesty, the faith, the fresh enthusiasm of those children who come under his influence.

The discussion was continued by Miss Mary F. Camp, High School, Muskegon, Mich.

Without a doubt, the ancient classics must now stand on their own merits. This is the result of changed ideals as to what constitutes a liberal education. Science, nature-study, manual and physical training are now considered necessary means of culture. Moreover, Latin and Greek are no longer the only languages. They must take their place *among* these other necessary elements of a liberal education.

There is need of a new definition of the scope and value of ancient-language study. The elective system in vogue today makes this imperative. The pupil must be made to see wherein the ancient classics can be of practical benefit to him today, or they will have no attraction for him. The old reasons have lost their force. The tradition that the ancient languages contain the *summum bonum* of education is a fallacy long since detected by the pupils, with the result that many either scorn the ancient languages altogether, or devote as little time as possible to them. That they make the best preparation for college no longer holds good, since the secondary schools are finishing schools for the majority of our students. The disciplinary value never did have much charm for the average pupil.

Doubtless the prime value of ancient-language study lies in the training it gives one in English through correct and idiomatic translation. If, as President Eliot asserts, "there is no single acquisition essential to culture, except a reasonably accurate and refined use of the mother-tongue," in this we have our strongest reason for the continued study of the ancient classics.

The sharper contrast between the ancient languages and our own gives a fuller mastery over our own vernacular than can be gained from the study of any modern language or from English itself. Add to this the intellectual power derived from the constant reasoning required in translation, and the training of the moral sense through daily contact with the masterpieces of ancient literature, and one should have a study of vital interest today.

As to work in classes : There is no danger of monotony in first-year work, if a book containing connected Latin is used from the start. The translation of isolated words, phrases, and sentences can never give a feeling for the language, much less train the pupil in the use of his mother-tongue. Scudder's *First Latin Reader* is a capital one for beginners. The stories are taken from the old myths, which are now more or less familiar to the pupils. Then the latter half of each story is given as sight-reading, which, adds zest to the work of translation. The questions in Latin after each story are very helpful in fixing the force of word-endings. The care given to English derivatives is a source of interest and profit to the pupil in enlarging his English vocabulary, while the comparison between the Latin construction and the English at the beginning of each lesson puts the study of Latin syntax upon a rational basis.

As to the translation from the beginner's book to Cæsar, I am convinced of one thing, I should never use any so-called "gate to Cæsar." I believe that it is better to attack Cæsar on his own ground and not dull the interest of the pupils by going over the field beforehand. Eutropius makes a fair intermediate book. The Latin is easy, and it deals with Roman history—a necessary subject in the pursuit of Latin.

In the third and fourth years there must, of course, be much attention given to Roman life and institutions, and to mythology, but with a view always to its bearing upon the present. In the end the pupil should have a clearer view of the life of today from his study of the ancient life. Let the student feel each day that he is gaining something that will help him to achieve, and his interest will not flag.

Miss Anna S. Jones, of the Grand Rapids Central High School, continued the discussion as follows :

Some reasons for making the course more attractive are : (1) the great light thrown upon subjects of classical study by the work of scholars during past years; (2) the request from pupils or patrons that the course present more interest; this request to be met with caution, if it means merely making work easier; the course must preserve its old rigor and dignity.

1. Some features to be guarded against: use of translations as sometimes advocated in preparation; carefully prepared maps and drawings in which fine workmanship is more evidently the aim than accurate independent knowledge ; extensive requirements in the way of collateral work, historical,

biographical, etc., belonging to college work ; a great amount of reading at the expense of thoroughness in Latin or good English in translation.

2. Latin to be introduced into the eighth grade only on condition that experienced teachers are given the classes, with few or no changes in teachers and methods during the first two years.

3. Desirable attractions : (a) Minimize the amount of grammar required, and have simple outlines of forms and syntax written and learned by the pupils. (b) Emphasize reading, subordinating to it prose and syntax ; introduce reading early in beginning work with easy stories ; encourage the pupil by guiding him to use all previously acquired knowledge. (c) Have the older pupils present at general school exercises results, literary or dramatic, of their work. (d) Have in the pupils hands, new attractive text-books containing the required work in the way of history and biography. (e) Make the subjects alive and real by using all available material in the way of pictures, maps and charts. Have the maps always before the class ; refer continually to the present country, language, or people suggested by the text ; emphasize the human side of the study as seen in characters.

Insist with energy and enthusiasm on exact, honest work ; encourage the child's feeling of growing power, which means interest in the best sense.

2. "Sight-Reading in Secondary Schools." By Principal Daniel W. Lothman, East High School, Cleveland, Ohio.

Whatever the ultimate end and aim of the work of Latin and Greek in the secondary schools may be, the immediate end must be the power to interpret Latin ; not simply the translating of a certain amount of Cæsar, Cicero, and Virgil. In order to acquire this power, we must know Latin forms and Latin construction, and we must have a certain Latin vocabulary. If we have all this, we must still learn the Latin method of expressing ideas. Assuming, however, that we have learned our forms, that we are somewhat familiar with Latin constructions, and that we have acquired a small Latin vocabulary, it is only reasonable to suppose that in learning all this we have become somewhat familiar with the Latin method of expressing thought. The real question, then, is how we can become more proficient in this faculty or skill of interpreting Latin thought. The answer naturally is, by practice. We must be sure, however, that the practice we get is the best kind of practice — practice that will give us most power, practice that will make us do the work ourselves, so far as possible, instead of having someone else or something else to do the work for us. The thing to do then, evidently, in taking up a new Latin sentence, is to go right through it and get out of it all the meaning we can before getting outside help. It is this method which Professor Greenough has termed "sight-reading." According to that definition, "sight-reading" means not so much interpreting Latin without the use of a vocabulary, as, before using a vocabulary. It means getting all the meaning out of a Latin sentence that we can with our own mental resources before getting outside help.

If this is the best method of acquiring the power that we want, this is the method that must be used all the time. It must be used in interpreting difficult Latin just as well as interpreting easy Latin. It must be used by the pupil at home as well as by the teacher in class. It is a mistake to think that sight reading can be practiced only in interpreting easy Latin. No matter how difficult a sentence is, you can always get something out of it before getting help. If nothing else, you can see the general structure of the sentence, so that when you do get help you can use the information to the best possible advantage. Ordinarily, however, sight-reading, as practiced in our secondary schools, means something quite different. The pupil usually has a method of his own. What that method is nobody knows. Call it the fumbling-the-vocabulary method.

The teacher has, say once or twice a week, an exercise which he calls sight-reading. He selects some easy section (as if that were essential for sight-reading), and if there are any difficulties which the pupils do not understand, he gives them the necessary information — a thing not only unnecessary, but extremely unwise. If one pupil cannot translate, another is given a chance. But it is usually the best pupil in the class, the one who needs it least, that gets most of the drill out of the exercise ; whereas the poorest pupil in the class, the one who needs it most, gets little or no drill out of it. In short, it is little more than a general guessing contest. If this is what "sight-reading" means, there is little in it to commend ; there is much that is distinctly harmful ; for it certainly tends to produce careless, inaccurate, superficial work. If, however, "sight-reading" means the very best kind of reasoning, thinking, judging, and inferring ; if it means the best method we have of acquiring the power to interpret Latin, then it is not only a commendable exercise, but an essential method that every one of us is in duty bound to follow.

3. "Latin Begun with Short Stories." By Professor James Q. Sutphen, Hope College, Holland, Mich.

This plan of first-year work, of which a brief outline is here given, is not a mere theory but the result of class-room experience. The class had as text-books Bennett's *Latin Grammar* and *Gradatim*. The first six lessons were as follows : 1-3, pronunciation ; 4, first declension ; 5, second declension and adjectives of first and second declension ; 6, indicative mood, present system of sum, and of first and second conjugations, active voice. During these lessons much of the time in the class-room was employed in reading the text to insure early the proper pronunciation. After six lessons the translation of the stories was begun. For each advance lesson, references to the grammar were freely given, and their application made plain to the class. This plan was adhered to throughout the *Gradation*, that the pupil might know just what was expected of him. Before each set of stories, the conjugations and declensions needed for that set were given. These, in condensed and tabulated form, were placed upon the board, and kept there until the

class had become, in a degree, familiar with them. In this way, by the Christmas holidays sixty of these stories were translated and reviewed; and early in February the class took up *Viri Romae*. In this book was pursued practically the same plan; and soon twenty to twenty-five lines were read at a lesson.

What are the advantages of beginning with these simple stories?

First, the gain in the reading of the text, a matter often too much neglected. A simple story, that carries a central thought, more readily than isolated sentences, lends itself so smoothness, naturalness, and climax of expression.

Again, where the meaning and use of words are often obvious from the context the difficulties of learning the grammatical forms are largely overcome, and the habit is acquired of determining the distinction of words and forms often confused.

The syntax, too, in continued narrative is learned more naturally from the context. The rules of grammar become practical applications and not mere parsing gymnastics. The grammar is taken from the text, and not brought to the text.

The student has better opportunity early to gain a fair idea of the different meanings and shades of meaning of Latin words, and to translate Latin idioms easily and freely.

In studying connected rather than detached sentences, the student acquires the art of continuous translation, at the same time with the forms.

These stories are admirably adapted for having the student read them in Latin, and then, from memory, give the thought in his own words, helping him at the start to translate into neatly turned and well-chosen English phrases.

More than all, this method creates in the young students much greater interest. It is only when they read connected narrative, whose ideas within their comprehension, that Latin really means something. Dull drill may so effectually stifle their interest that it can never be revived. But with these bright little stories they feel that they are really accomplishing something toward learning to use the language; and to a good student each day's lesson is a pleasure when he can see some progress and results. Once awakened a child's interest, a liking for the subject soon follows; and, the liking gained, how comparatively easy the rest of the way!

The objection of difficulty cannot be fairly brought against this method; if properly handled, I believe it is the easiest, at least for the pupil.

4. "Excavations at Delphi" (illustrated with the stereopticon). By Professor Martin L. D'Ooge, University of Michigan.

The speaker first described the impressive scenery of Delphi, and gave a brief account of the founding of the Apollo oracle upon this site.

The reasonableness of the expectation that Delphi would yield large

rewards to the excavator were next pointed out. Delphi was in ancient days more like a great museum of art than like a city. The sacred precinct was crowded with temples, shrines, treasuries, votive-offerings, and statues. It was located away from the ordinary routes of travel, and it passed in the Byzantine period into oblivion. It was hoped, therefore, that Delphi had been overlooked by the despoilers of later years, who have in so many other places melted bronze statues into cannon and thrown marble statues into the lime-kiln. The expectations of the French explorers have perhaps not been fully realized. Still their reward has been abundant. An inventory of the first shows more than one thousand objects of every kind, such as bronzes, terra-cottas, statuettes, not counting the architectural fragments and the inscriptions, which are numerous and important.

The French had made preliminary excavations in 1880, and when our American School of Classical Studies in Athens in 1887 applied to the Greek government for a concession to excavate this site, the French asserted the priority of their claim, and secured the right to resume and to complete the work. In order to do this, it was necessary to remove the modern village of Castri and to appropriate the territory on which it stood. The entire expenditure of the French has been about 850,000 francs (\$170,000), which is about \$80,000 less than the Germans expended in excavating Olympia. The excavated site was formally turned over to the Greek government last year. A museum has been built, in which are housed the movable objects found. The French have done their work in a most praiseworthy manner, reconstructing as far as possible the Delphic sanctuary, with its fountains, gymnasium, stadium, theater, shrines, and temples.

Professor D'Ooge then had his views thrown upon the screens, and described the sacred precinct, the walls of the peribolos, the grand route leading from the main entrance to the temple and lined on both sides by the so-called "Treasuries of the States" and by numerous votive offerings. Next in order the theater and the temple of Apollo were described, and after that the remains of sculpture, both relief and in the round, prominent among which are the beautiful relief of the Treasury of the Cnidians, the bronze Charioteer, and the Acanthus Column, surmounted by dancing Caryatids. Last of all the stadium was shown—the most complete and beautiful monument of its kind in existence, and sufficiently well preserved to judge of its extent, form and beauty.

"The oracles are dumb," and Apollo can no more divine, but the undying spell of Greek poetry and the unfailing charm of Greek art receive a fresh impulse from the discoveries of the French spade on the site of the hearth of Apollo at Delphi.

5. "Some Notes on the Application of the Principles of Evolution to the Development of the Art of Writing" (illustrated by lantern views). By Professor F. F. Abbott, the University of Chicago.

In this paper the history of the letters of our alphabet was traced by reference to inscriptions and manuscripts, and an attempt was made to show that the development of the modern minuscule forms out of the ancient capital forms was determined by principles of selection similar in character to those which control the evolution of plants and animals. Later this paper will be published in full.

6. "The Fourth Book of the *Aeneid*." By Principal F. B. Pearson, East High School, Columbus, Ohio.

7. "Greek and Latin in the High Schools of Wisconsin." By Professor Edward W. Clark, Ripon College, Wis.

This paper is published in full, see pp. 399-407.

8. "Some Parallels to the Sixth Book of the *Aeneid*." By Archibald W. Smalley, Lewis Institute, Chicago.

The purpose of this paper was to discuss the treatment by poets of different ages of the same theme—a visit to the unseen world—and to make comparisons which, it was hoped, would prove suggestive to teachers of the *Aeneid*. The material used was the *Odyssey*, the *Aeneid*, the *Divine Comedy*, Southey's *Curse of Kehama*, and, to a limited extent, *Paradise Lost*. The comparisons were grouped under the following heads: (1) place of entrance and place of exit; (2) reason for visit and reason for leaving; (3) requirements for admission; (4) description of the unseen world; (5) classification and condition of the dead; (6) comparisons in minor points. The paper will be published in full.

9. "Who Invented Latin Shorthand?" By Professor Henry A. Sanders, University of Michigan.

Professor Sanders will publish his paper in full after he has completed his investigations.

10. "The Provincial *Concilia*." By Professor Walter D. Hadzsits, Wittenberg College, Springfield, Ohio.

The unsolved problems connected with the *concilia* of the Roman provinces of the empire are many and difficult. The institution of the *concilia* has been treated phenomenologically by the scholars (though there is yet much to be done), but biologically—*i. e.*, as a living institution with a vital influence upon the movements of the times—there is room for thought. The writer of this article will endeavor to throw out a few hints on the lines along which he feels the solution of the problems lie, the work being part of a larger forthcoming work on the *Apotheosis of the Roman Emperors*. In a résumé of this kind evidence will be largely omitted, results chiefly appearing.

In the various countries of the world which later became subject to

Rome, there had existed, prior to the Roman conquest, certain diets (*κοινά, concilia, communia*). They existed for two reasons—religious and political—which in the ancient world were inseparable. It had been Rome's policy generally to dissolve these assemblies. To bring about harmony and unity in religion and politics, Augustus reorganized them, with modifications, to subserve his purpose. By Augustus and the succeeding emperors there were erected in most of the provinces altars and temples to the goddess Rome and to Augustus (Suet., *Aug.*, 52), and a *concilium* or some sort of society was established therewith and games were instituted (Appian, 5 B. C. 132).

Augustus introduced the institution in the East in 29 B. C., in Pergamum for Asia and in Nicomedia for Bithynia (*Dio*, 51, 20; *Tac.*, *Ann.*, 4, 37). There is no evidence for an assembly in Asia prior to 19 B. C. (Eckhel *D. N.*, 2, 466, and 6, 100). In the West the earliest instance of an altar to Augustus is found in Tarraco in Spain in 26 B. C. (*C. I. L.*, 2, 4248). In 12 B. C. there was formed a *concilium* for the three Gauls at Lugudunum (*Tac.*, *Ann.*, 3, 44), and an altar was dedicated to Rome and Augustus (Suet., *Claud.*, 2; *Dio*, 54, 32).

In the East and in the West we find an institution which is essentially the same, an assembly of representatives (*σύνεδροι, legati*), who met yearly at a temple erected to Rome and Augustus, presided over by a high priest (*ἀρχιεπέψ, sacerdos, flamen provinciae*). The duty of the *concilia* was to keep alive the worship of the emperor, but they had no *de jure* political rights. The right, which they enjoyed, of bringing charges against the provincial governors became a powerful semipolitical instrument, and it made the provincials believe that they had a vital connection with the government.

With the fall of the governments of the world, men lost their occupations and their religions decayed. The emperor-worship and the *concilia* gave them an occupation and a God to worship, besides allowing the continuance of the old cults.

The emperor-worship and the *concilia* must be treated in connection with the contemporary religious movements of the times, which are incarnated in the *thiasi*, *i. e.*, the various religious societies of mystics. The *thiasi* promised salvation in this world and in the next, as did also the emperor-worship. The *concilia* form the middle term between the ancient state religion and the newer fraternities, which were regarded as anti-social.

II. "The Metamorphosis as a Literary Form." By Miss Mary Ross Whitman, Beaver College, Pa.

Away back in the early childhood of every primitive nation there springs up and gradually develops a great body of myth and story. Both are forms of fancy; the one, interpreted by the religious instinct, the other, never thus dignified or applied. To such a twofold source we trace the

rise of metamorphosis, developed on the one hand from degenerate myth, on the other from the ruder story.

We first take up the myth, and look to that far-distant past when childlike man, upon the lap of nature, at the first saw but her face, and only hoped or feared at what he saw revealed. Soon every aspect showed a God, and what his listening heart, believing, hoped or feared, became the spoken word, and thus the myth was born.

But even in that early time these nature-myths were not the only forms which fancy wove. The still small voice spoke other thoughts which, taking form, became the Greek **Ἄρης, Δίκη, Νίκη, Αἰτία*, and Roman *Pax* *Libertas*, *Pietas*, and Hoary Faith. Side by side, these two concepts had sprung, but gradually, yet in the hazy past, we see the nature gods emerge, clothed, as it were, in these fair attributes of virtue and of truth, leaving behind them as an outgrown shell their ruder, awkward forms, and thus become true moral deities. So Zeus became the Arbiter of Truth, and chaste Athene sprang to point the way.

From this point we may clearly trace the course of spiritual myth, until at last its ethical content, revealed, by both the poet and the dramatist, philosophy, advanced to quite beyond the point where common folk could follow and accept, reaching that height in spiritual thought from which the stranger soon to come proclaimed, "God is a spirit, and in him we live and move and have our being," as also some of your philosophers have said. And some there were who understood; but many, turning back unto the past, saw not that mighty Zeus and all Olympus had been humbled to the plain. Such was the course of the religious myth.

Meantime the common mind, unable quite to keep the pace of such development, still clung to ancient form, but sought to raise degenerating myth to greater dignity. And some forms did arise in purer, fairer dress; so Dionysus came to be a god, and Heracles a solar deity.

But there were other forms which, following but an earthbound course, rejected the fair dress which virtue gave, and soon assumed the wildest, maddest guise. So gods came down to earth; and who could tell what form inclosed a deity, where vale and hill re-echoed with their call.

Thus gradually developed those strange myths which tell of simple prank or guilty love, and which, unfettered from religious bond, soon passed beyond restraint.

Meanwhile the scepter passed from Athens to the Nile. And here degenerate myth fell to a use more fitting to the age, for when one sought to weave a strange romance or thrilling tale, he told in what strange guise old Father Zeus had once been seen, or how Apollo of the silver bow did love the Laurel and the Hyacinth, but heeded not which way the sunflower gazed. Such is the course of myth. We turn to take up story.

Again we look to that far-distant past when early man followed strange visions, unable quite to know the difference between mere fancy and true

fact; until, at last, imagination pictured ghost or demon, shade or sportive elf, as real, and wove about them incident and plot.

And soon we see through the growing influence of the religious myth that powerful element of sentimental love creep into story. And just as nature myth had been reclaimed through virtue and through truth, so story was transformed, until, at last, even the god of love himself found Psyche his true mate. However, just as in the course of myth degenerate forms remained unspiritualized, so there were ruder forms of story that remained untouched. Especially was this true of those which had the least of human element, such as beast-fables, which had developed under foreign influence.

The Persians were the story-tellers of antiquity. Their strolling story-tellers traveled far and wide, and, reaching western shores, they found the Asiatic Greek were eager listeners. And such were those degenerate days that story such as this aspired to take the place once filled by poet and philosopher, and both the ruder forms of metamorphosis, together with the sentimental elegy, now issued side by side in literary dress. From this the *Metamorphoses* of Ovid grew, and later in the Roman satire novel do we see fair virtue's form clothed in this ancient dress.

12 (a). "The Vision and the Visions of Lucretius." By Professor John W. Beach, Mount Morris, Ill.

Certain passages of the *De Rerum Natura* suggest that perhaps Lucretius was nearsighted. In writing lines 323-32 of the first book, he perhaps thought of the sound as still audible, when the eye could no longer distinguish the movements of the cavalry, and the very fact that he, a contemporary of Cicero, as Aristotle was of Demosthenes, implies a sensitiveness to sound, a feeling for rhythm, "an ear for music." More striking is a passage (lines 564-91) of the fifth book, which is, in part, translated by Munro as follows:

For from whatever distance fires can reach us, with their light, and breathe on our limbs burning heat, those distances take away nothing . . . from the body of the flames, the fire is not in the least narrowed in appearance. . . . For all things which we see at a great distance, through much air, look dimmed in appearance before the size is diminished.

To a nearsighted person, without glasses, a fire actually seems to grow smaller as he approaches, and to grow larger as he withdraws, of course within certain limits. To such a person all objects, except those very near the eyes, "look dimmed in appearance," with blurred outlines, "before the size is diminished" by focusing, the image formed upon the retina being larger than in the normal eye.

In other passages (1, 120-35; 4, 26-41; 4, 722-48; 5, 1161-78) we find mention of waking visions, and, in one case, of their connection with disease. The language seems to imply that Lucretius himself had such

visions. While no necessary connection between defective eyesight and waking visions can be claimed, eye-strain may have been a cause of disease and of such visions in the case of Lucretius. Within the last few years books have been published to show that eye-strain causes or aggravates headaches, vertigo, delusions, epilepsy, insanity, and even crime, and that proper lenses would have made different men of Schopenhauer and Carlyle.

(b) "The Latin Case Ending *ae*: Why Did It Not Become *i*?"

The law, as usually stated, says that the diphthong *ae*, when unstressed under the early law of accent, became *i*, except in the endings of nouns of the first declension. The diphthong *ae* (earlier *ai*) was originally disyllabic, as in the archaic genitive in *āi*, and the law may be restated in two parts:

1. When, under the early law of accent, the *a* had a (primary or secondary) stress, the two vowels became a diphthong.

2. When under the same law, the *i* had a secondary stress, or when neither vowel had any stress, the *a*, becoming obscure, was felt and written as *i*, so that *ai* became *ii*, and the latter became *i*.

For example, *cáido* became *caido* and then *caedo*; while *cóncaido*, *cóncaidimus*, became *cónciido*, *cónciidimus*, and later *concido*, *concidimus*, just as *confacio* became *conficio* through obscuration. The final *a* in nouns of the first declension was originally long, and, before the ending *i*, had a secondary stress (compare the Lucretian genitive in *āi*). Therefore the two vowels became a diphthong and not *i*.

I3. "Dramatic Representation in Juvenal's Time." By Miss Mary L. Miner, English High School, Detroit, Mich.

The speaker showed that, while comedy and tragedy were still played, the former had largely been supplanted by the mimes and the latter by the pantomimes. This decay was due to the games in general, but especially to the gladiatorial combats, which had destroyed all appreciation of the higher forms of intellectual amusement.

The prejudice of the early Romans against the permanent theater had been dispelled in the course of a hundred years, and there were in existence at this time three permanent stone theaters, the smallest holding eleven thousand and the largest, at least, seventeen thousand people. The shape and seating of the *cavea* were identical with those of modern times, but this immense space was covered by an awning of gay colors, instead of a roof; the curtain was lowered, not raised, at the beginning of the play; and the audience, as they grew warm with the heat of the day and the excitement over the play, were refreshed with showers of perfume from the numerous statues. The theater of Scaurus, built for only one month in 58 B. C., and holding

eighty thousand, was the most costly of any described by ancient writers. Only a portion of its furnishings was worth twelve millions of dollars.

The mimes which represented city low life instead of country, appealed to the lower classes, and were the only form of the drama in which women might act. They reached the dignity of literature under Publicius Lyrus, a contemporary of Cæsar, and many of the three hundred separate lines of his, still in existence, are forerunners of modern sayings:

1. Forgetting is the remedy for injuries.
2. An angry lover tells himself many lies.
3. A woman either loves or hates; there is no third course.
4. He who has no home is dead without a tomb.
5. Even a hair has its shadow.
6. Often pardon others, never yourself.
7. A stupid man has silence, not wisdom.
8. A miser does nothing right except to die.

The pantomimes were the most popular of all forms of dramatic art, and were played by a single actor accompanied by a chorus, and an orchestra in which the flutes corresponded to the first violin of modern times. Mythology and love-stories were the usual subjects, which were adapted from the Greek, and the librettos were written in that language. The charm of the presentation consisted in its perfection and not its novelty.

The actors were slaves, freedmen, or foreigners, and mostly Greeks, since a Roman lost all civil rights if he went on the stage. They were gaily dressed, but change of costume was made simply by different masks. Though their pay was a mere pittance, they must be persons of perfect physiques, "with the strength of Hercules and the beauty of Venus," and partizanship in the audience ran so high that blood often flowed, the actors with their friends were banished, and the theaters closed.

The music was exceedingly beautiful, but very enervating in its effects, and might be given by a single flute-player, a chorus, an orchestra, or all combined. The custom of keeping time with the right foot is found at this early period in the form of a shoe with a thick sole in which there was a horizontal incision under the toes. In this was placed a small machine of metal, which gave a loud sound under the pressure of the right foot, on which it was worn.

There were no stage-plays from November 17 to April 4, but forty-eight of the sixty-six days of public games were set aside for dramatic art. They were usually given in the afternoon, but might last all day, which necessitated the bringing of lunch and books to while away the intermission. Men, women, and children of all classes patronized them, and attendance upon them was greatly encouraged by the emperors, who might even put off the courts and shorten the period of mourning that widows might marry sooner than the law allowed. The shoes might be left off, but over the toga an elegant white or

purple *lacerna* was worn, which was thrown off as the audience rose to greet the emperor, and the men wore broad-brimmed felt hats to keep out the sun.

The audience was attired in full dress, with colors as numerous as "the flowers the earth brings forth in the spring," and those who did not possess such garments hired them. "That O gulnia may see the plays, she hires a robe, attendants, a sedan, a cushion, female friends, a nurse, and a golden-haired maid to whom she may issue her commands."

Nothing could have been more entrancingly beautiful than one of these plays, given under the dazzling awning, with the soft Italian sky overhead, in the marble-lined theater with its three thousand statues, all sending forth a delicate perfume, the brilliant costume of the performers, the perfection of beauty and grace in the actors, the immense audience in gayest attire, the emperor and his train in court dress, the senators with their purple-striped togas, the knights with their golden rings, and the Vestal virgins in their robes of purity.

14. "Meter or Rhythm, Which?" By Professor H. W. Magoun, Redfield College, South Dakota.

When we speak of a metrical composition, we refer to one that may be divided into small sections, which are more or less regular and occupy approximately the same length of time. When we speak of a meter, we usually restrict the meaning somewhat, and indicate thereby a more or less artificial product of scansion. A trochaic meter, for example, means a meter in which the words of a poem have been made to conform, with a few apparent exceptions, throughout its entire length, to a standard foot containing one long and one short syllable. The effect of this treatment upon the sense is not taken into consideration.

No one ever pretends to read a poem as it is scanned. In a natural reading, so called, attention is given to the rhythm of the lines, and the feet are lost sight of. The reading must still be metrical, however, or the lines cease to be poetry. In other words, the rhythm must allow of a division into approximately equal bars, as distinguished from feet, throughout the composition. Which represents the true metrical form of the poem, this meter of a modern scansion, or the rhythm of a natural reading? If it is the former, why does it make the poem ridiculous, and why does the latter bring out its beauty? We may grant that there is a certain naturalness in scansion, just as there is in slang; but is it the real thing?

In Latin and Greek, scansion fails to discover many of the feet of the classical writers, such as the four epitrites, or it even leads to a denial of their existence. A rhythmical reading, on the contrary, not only reveals epitritic feet in Greek and Latin verse, but it reveals them by the score and it reveals them also in our own English. What does this mean?

Again, scansion clearly contradicts some of the plain teachers of the ancient writers on meter. It also involves such absurdities as giving *mē* and

mēns the same length, although one is approximately twice the length of the other, just as the word *et* is approximately twice the length of the syllable *ti-*, although both are supposed to have the same length as shorts. Rhythm makes no such demands as this, and it gives due weight, in every instance, to the meaning of the words. What are we to think? Illustrative examples can easily be found in English and other languages, although they must be omitted here from lack of space.¹ My own experiments and observations began with Latin forms.

If a rhythmical reading enables us to account for the various statements made by the classical writers on meter, while also preserving that equality of the bars which modern scansion was intended to secure, but failed to obtain without contradicting the plain testimony of ancient grammarians, as it does, what is the reasonable course to follow? Shall we cling to this scansion which the ancients do not appear to have known anything about; or shall we try to give due heed to all their statements, while making use of their methods, so far as we can discover what they were? That they used the time beats is clear. If we can get essentially the same results by the same means—except, possibly, that we take four syllables, as a rule, to an epitritic bar rather than an epitritic foot—are those results to be lightly discarded? The ancient “musicians” seem to have regarded the divisions as bars, rather than as feet, in essentially the modern sense, so far as time is concerned. The “metricians” took them as feet, depending apparently upon the eye in part, while still keeping the same rendering and beats, or finger taps, as their more exact contemporaries, the “musicians” (*rhythmici*). The conventional feet of the *metrīci* may well be represented by the schemes of Masqueray. The bars of the *rhythmici* would use the same feet plus the rhythmical elements which both schools declare belong to logaedic measures. Which is it to be, the meter of modern scansion, or the rhythm which seems to tally with all the facts and to remove all the difficulties?

15. “Some Greek Grave Inscriptions.” By Professor John W. Mecklin, Washington and Jefferson College, Pennsylvania.

This paper is published in full; see pp. 383–89.

16. “The Value of Comparative Linguistics for the Classical Student.” By Dr. Clarence L. Meader, University of Michigan.

This paper is published in full; see pp. 390–98.

17. “Notes on Plutarchian Ethics.” By Professor George Depue Hadzsits, University of Cincinnati.

In reading Plutarch we find a large body of new ethical terms. These words are so numerous that it is at once apparent that they must be of consid-

¹See *Bibliotheca Sacra*, Vol. LX (January, 1903), pp. 41–56; and *Transactions and Proceedings of the American Philological Association*, Vol. XXXII, pp. cvi–cix. Cf. also *ibid.*, Vol. XXXIV, pp. li–lv.

erable significance. A study of a number of these terms, throughout the literature in which they occur, gives a valuable clue to the ethical standard of the Plutarchian age. Some of the most important of these terms are the following: *ταπεινοφροσύνη*, *μετριοπάθεια*, *ἀνεξικακλία*, *ἄγαθο ποίητα*, *κοινωφέλής*, *κοσμοπολίτης*, *μισαδελφία*, *πειθῆντος*, *κενοδοξία*, *κενοσπουδία*, *ματαιοπονία*, *μεγαλοεργύα*, *περιαντολογία*, *οικοδέσποινα*, *μεγαλοπάθεια*, *δλιγύρφων*, *τοκογλύφος*, *πλουτοπούς*.

The literature for *ἀνεξικακλία* illustrates the range of time within which this word was employed, and, as the passages prove, within which the virtue was practiced. We find, too, exact definitions of *ἀνεξικακλία* and of its scope in Septuagint, New Testament, Cicero, Plutarch, Herodianus, Lucian, Epictetus, Pollux, Diogenes, Laertius, Themistius, Eusebius, Basil, Clement, Macarius, John Chrysostom, Cyrilus, Justin Martyr, Clement, Porphyrogennitus, Corpus Inser. Graec.

We have made a similar wide study of the meaning and the vitality of the other terms, with similar results most of these seem to appear, for the first time in Greek literature, in the first century, B. C. and in the first century A. D.

A comparative study of these terms reveals a close psychological interrelation; *e. g.*, *ταπεινοφροσύνη*, we feel, is the foundation of the ethical structure that was being erected in the first century A.D.; as the humility grew, of which this word is an expression, and of which, a historical study of *ταπεινός* in Greek literature gives further evidence, *μετριοπάθεια* naturally, gradually acquired the essential idea of feebleness, which we find associated with it. It no longer possessed the aristocratic sense of pride once the essential quality of Greek ethics. Out of these conditions *ἀνεξικακλία* developed, with an ultimate complete suppression of pride. Lack of space forbids our developing this interrelation further here.

In the study of these terms there are many reminders of past activities and of past ways of looking at things. But, along with clinging to past memories, we find a gradual evolution of a new mode of thought, which was more fully realizing itself in the calm of the first century, A.D. Thus there were "checks which complicated the onward movement of thought," by constant reference to beliefs of the past; nevertheless, public opinion seemed to have taken a trend in a certain direction, and it was difficult to turn it back.

Principles of Greek conduct, seemingly fundamental, were undergoing slow and subtle alterations, the accumulative effect of which meant, in time, a complete transformation of the Greek attitude toward life—the conversion of the æsthetic consciousness into a moral conscience!

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